

The Builder.

No. CCCCL.

SATURDAY, SEPTEMBER 20, 1851.



AMONGST the day's excursions from Brighton which the rail has opened up, CHICHESTER should hold the first place. Strange to say, however, comparatively few of the visitors to Brighton find their way there, but are contented to traverse eternally on horse, on foot, or on wheels, the East and West Cliff of that elegant and healthful watering-place, with an occasional walk on the pier, a scamper over the swelling Downs, and one visit to the "Dyke,"—of course called the "Devil's" in early times, when it was the custom to attribute to the fiend's agency whatever people were unable to account for in a simpler manner. Any large stone on a plain far remote from its quarry was usually dropped there by the bad spirit; and any extraordinary markings in a rock shewed where his hoof or claws had been. Does he leave fewer marks in these days? Let us hope so, though it be not our business.

The cathedral is the principal object of interest at Chichester, but there are besides, the market cross, the walls, and the town itself, for those who can see. The Cross, a large octagonal structure, built towards the end of the fifteenth century, with central pillar, flying buttresses, niches, and pinnacles, is in a miserable state of decay, and has awakened the attention of the local archaeologists to the necessity of some steps for its preservation. It serves now as the public time-teller, showing on four of its sides the dials of a clock, given by Dame Elisabeth Parrington, in 1726, "as an hourly memento of her goodwill to this city." Some repairs were made in 1746, says a second tablet, and badly enough these were done, as the briefest view will show. The cross is placed at the intersection of the principal streets, and comes in picturesquely from all sides.

The stone of which the cathedral is built is much sounder than that of the cross, although some of it is 300 years older, having been put up at the commencement of the twelfth century. We do not intend to trace the history of the cathedral: those who visit it will do well to obtain a sensible little "Guide" to it, written by one of the vergers, Charles Crocker, a local poet, who, according to his own story, was pulled out of the lowest rank of society into a respectable position by a small volume of poems which he contrived to write.* Suffice it to say, that the structure is Norman. Being fired in 1187, it was restored with Early English additions, and presents therefore some appearances internally, which would seem curious without knowledge of this fact. The nave has much dignity, and the presbytery very great elegance and beauty, especially the Early English triforium at the east end, with its sculptured figures, and the clusters of purbeck marble columns below. In the Norman nave, we should mention, purbeck

marble columns were introduced after the fire, at the angles of the piers of the main arcade and elsewhere, and serve to connect the whole, in an interesting manner.

The cathedral has the peculiarity of double aisles on each side, which give a beautiful intricacy and play of light and shade, and it has stone groined vaultings, which are early examples. The Norman arches at the cross which carry the tower and spire are lofty and very fine: above, some small pointed openings show where the later work commenced. The width of the transept is included in the choir. The wood fittings of the choir are ugly and unsuitable, and will, we hope, soon give place to better. The south transept contains two curious paintings, executed by one Theodore Bernardi, in 1519, and a series of portraits of kings of England. The Consistory Court, communicating with a small room over the south porch, used once as a place of security, if not as a prison, should be viewed. The south porch itself is a pretty specimen of Early English work. In the south aisle of the choir there are two pieces of ancient sculpture, representing, rudely, Mary and Martha before the Saviour, and what may be the Raising of Lazarus.† In the first-named, the castle in the back ground has a number of low pyramidal roofs, covered with scales, such as are represented in many early Norman MSS. So, too, the iron-work on the door, which stands open. There is an ancient wrought-iron gate to the choir, simple and effective, and everywhere, indeed, are scattered evidences of ancient taste and skill to arrest the observer and make him think.

The Lady Chapel is of considerable length (the length of the whole building, by the way, is called 411 feet), and is of the decorated period, but early in it.† Notice here the carved capitals which carry the groined vaulting, and are very good.

Amongst the old tombs may be specially mentioned Bishop Shurborne's effigy, of alabaster, in the south aisle of the choir; the coped tomb of Bishop Radulphus, the founder of the Cathedral, near the Lady Chapel; the shrine of St. Richard in the south transept, and the tomb of Richard Fitzalan and his Countess, on the north side of the nave. The latter two have been restored by Mr. E. Richardson, and were mentioned by us at the time. A modern altar tomb, with canopy, by the same sculptor, to John Smith, Esq., of Dale Park, is scarcely so well cut as we should have expected. There is an exquisite mural monument on the south side of the nave, by Flaxman, in memory of the daughter of Captain Cromwell (1797). The political economist will look with interest on the statue of the unfortunate Huskisson, by Carew, and the lover of poetry will seek out the tomb.—

"Where COLLINS, hapless name,
Solicits kindness with a double claim."

Over the entrance to a modern vault formed for the Duke of Richmond's family is written, *Domus Ultima*. Some of our readers will remember Dr. Clarke's epigram on this:—

"Did he who thus inscribed this wall,
Not read, or not believe, Saint Paul,
Who says there is, where'er it stands,
Another house, not built with hands?
Or may we gather from these words
That house is not a—House of Lords?"

* Some of the parts of this have been misplaced.

† The Lady Chapel is now used as a library. In a case here, are relics of an early date discovered in the tombs of two bishops, necessarily exhumed during some alterations.

The gradual restoration of this cathedral, fortunately commenced in time, has been going on for several years past, and is still proceeding under the direction of Mr. Butler, a local architect. The purbeck marble columns, we observed, are being repaired with what seemed a composition of pounded marble, bare wax, resin, &c., which is shaped with a hot iron, and takes a polish similar to the stone itself.

Many of the windows have been filled with stained glass. The windows at the west end have been successfully executed by Mr. Wailes,* who has also put up several at the east end with more or less success. Mr. Willement has executed a painful imitation of Early English glass in the north aisle of the presbytery, and Mr. O'Connor a memorial window to Sir Thomas Reynell (1649), which, although meritorious in some respects, is somewhat coarse and heavy. A very difficult art is this same glass-painting: if our artists did right they would never allow themselves to be persuaded to meet circumstances, by putting up anything less good than the best they can do.

Externally the tower and spire (beautifully placed) remind you of Salisbury, and the observer will find many beautiful bits as he wanders round the building. The bell-tower, an erection of the Perpendicular period, stands at a short distance from the north side of the nave (the stone is in a bad taste), and then there are the cloisters, on the south, which enclose three sides of an area called Paradise (whence "*paradis*"), and have an effective wooden roof of simple construction.

We must back, however, to Brighton, if it be but for the purpose of suggesting to the authorities there, some attention to the adornment of their town. The absence of art in Brighton is very noticeable and lamentable: scarcely a statue, or a vase, or a decoration is to be found. There is a fountain, it is true, and a pretty specimen it is.

The purchase of that costly folly of George IV., the Pavilion, was a wise step on the part of the town. The Banqueting Hall with its dragons, the Music-room with its eagles and glittering ceiling of gilded shells, have been fitted up for public entertainments, and excite wonder, if not admiration. The gardens seem to want a man of knowledge and taste to change their aspect from what is now too much like "Vauxhall in the day-time;" and for the town generally, with a view to the future, we would suggest the appointment of a committee of adornment. With 60,000 inhabitants and three miles of houses next the sea, Brighton has no excuse for standing still.

MINERAL PRODUCTS IN CLASS I. OF THE GREAT EXHIBITION WHICH RELATE TO THE BUILDING ARTS.

BUILDING STONES OF CORNWALL AND DEVON.

AMONG the most valuable and important of our building materials are the granites of Cornwall and Devon, with their associated rocks of porphyry, trap, and serpentine. Although there are minute differences of composition in the various masses of granite which form the great "tors" and elevated plateaus of Devon and Cornwall, some being distinguished by distinct imbedded crystals of felspar, and assuming in consequence a porphyritic structure, others possessing the three principal ingredients of granite—quartz, felspar, and mica—

* The upper windows here were filled in this way. The present dean held formerly the rectory of Marylebone, and on quitting it a sum of money was subscribed by his parishioners to present to him a testimonial of their respect, and at the dean's own suggestion, we believe, was applied in the production of the glass for this window.

* The history of the building, nevertheless, deserves, and should have, more complete investigation than has yet been given to it.